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Author

Levine, Victoria Lindsey

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Southern Cheyenne Women's Songs. By Virginia Giglio. Norman: University of Oklahoma Press, 1994. 243 pages. \$29.95 cloth; \$7.95 audiocassette; \$35.00 book and tape set.

Southern Cheyenne Women's Songs by Virginia Giglio is a warm, engaging, and appealingly direct book. Only two other books focusing specifically on the musical life of American Indian women have been published to date: *Songprints: The Musical Experience of Five Shoshone Women* by Judith Vander (University of Illinois Press, 1988) and *Women in North American Indian Music: Six Essays*, edited by Richard Keeling (Society for Ethnomusicology, 1989). Since Giglio's book is quite different in content, perspective, and presentation from either of its predecessors, it is a welcome and much-needed addition to this nascent area of inquiry.

The book is presented in seven chapters and is illustrated by maps, musical transcriptions, drawings, and historic as well as recent photographs. A cassette recording of the thirty-four songs transcribed in the text accompanies the book. David P. McAllester, the elder statesman of Native American music research and one of Giglio's mentors, has written the foreword. The book itself derives from Giglio's doctoral dissertation in music education at the University of Oklahoma; she carried out field research among Cheyenne communities in Oklahoma beginning in 1990.

Giglio states that her purpose in this book is to illuminate the contribution of women to Cheyenne musical culture and, at the same time, to document everyday songs performed in the context of child rearing, social visiting, leisure, and moments of private introspection. Each of Giglio's ten consultants possesses musical knowledge and skill, but none is a musical specialist. Each has a unique life story, participates in different aspects of Cheyenne music, and maintains an individual perspective on Cheyenne identity. In this sense, the book may be compared to *Songprints* by Judith Vander. But what binds the women together in Giglio's study is their shared belief in the essential power of Cheyenne music as a spiritual force, even music that is associated with the seemingly mundane activities of nursing a baby, playing a recreational hand game, or attending a Forty-Nine dance.

The reader is introduced to each consultant as her songs are presented and discussed, and each woman is fascinating in her own right. Wilma Blackowl Hamilton, a mother and homemaker, is the matron at the Riverside Indian School in Anadarko; as one

of the first women to adopt the men's fancydance style, she is pioneering new musical roles for Cheyenne women. Mary Armstrong, a ceremonial instructor for the Cheyenne tribe, tells of her early education at the Concho Indian Boarding School, where she was taught a song called "Navajo Lullaby" but had her mouth washed out with soap for speaking or singing in Cheyenne. Bertha Blackbeard Little Coyote, an octogenarian grandmother and military veteran, is "like a time bridge between the buckskin-clad horsewomen of an earlier era and those today who wear camouflage and fatigues" (p. 129). Joan Swallow, a Pentacostal pastor, tells of her experiences composing religious songs and learning to play the omnichord, a Japanese electronic instrument that she uses to accompany her music. Taken as a whole, the women's stories illustrate the diversity and complexity of contemporary American Indian life and help to dispel some of the images that stubbornly persist in Euro-American culture.

Following the introduction, the book provides a pithy one-chapter overview of Cheyenne culture and history. The subsequent chapters treat five genres of Cheyenne music: lullabies and children's songs, hand game songs, war songs, social songs (including a giveaway song and Forty-Nine songs), and spiritual songs (including traditional and modern Cheyenne Christian hymns). A succinct, general description of the performance context introduces the chapter on each genre; more detailed ethnographic information unfolds as each specific song is presented and discussed in turn. The chapters on each genre conclude with brief comparisons to earlier publications on the Cheyenne or on Plains Indian music in general by scholars such as Natalie Curtis, George Herzog, Frances Densmore, and Bruno Nettl. A final chapter addresses general issues surrounding everyday songs and the role and status of women in Cheyenne musical culture. Two Arapaho songs are presented and discussed in the appendix; these songs are sung on the tape by Mary Lou Birdshhead Blackbear, an Arapaho woman whose husband is Cheyenne. Although Mary Lou has adopted Cheyenne culture out of respect for her husband, she wanted to include her Arapaho songs here in memory of her mother.

The chapters on musical genres are organized around Giglio's song transcriptions, which are clear, generally accurate, and detailed but not fussy. Her musical analysis of each song is concise and competent but light on technical jargon. The musical analysis would have been strengthened by greater attention to form, since

this parameter reveals significant information about underlying aesthetic values, musical thought, and musical processes. Each song transcribed and analyzed may be heard on the accompanying cassette. An important feature of the transcriptions and analyses is Giglio's inclusion of variant versions of several songs, which sheds new light on questions of personal style and creativity in American Indian music as well as on processes of change in oral tradition.

Giglio's treatment of the song texts is exemplary. She worked with translator Lenora Hart, who serves as education director for the Cheyenne and Arapaho tribes of Oklahoma, to present each song text in four ways. The text is first transcribed in ordinary, spoken Cheyenne. Then the text is transcribed in sung form, to show how the Cheyenne language is modified when set to music. Next, the song text is translated word-for-word into English, and, finally, a free translation is provided in order to clarify the song's meaning. This method of handling the texts generates valuable new information on the relationship between spoken and sung language as well as on the use, origin, and meaning of vocables in Native American music.

Southern Cheyenne Women's Songs reflects Giglio's background in music in general studies; it is directed at a wide audience and is appropriate for use in a variety of undergraduate courses. The book adheres to an ethnic studies model and is thus rich in description and specific information on Cheyenne music and culture, while avoiding any particular theoretical posture or analytical mold. It is of interest to people involved in all aspects of Native American studies, ethnic studies, women's studies, and ethnomusicology.

Victoria Lindsay Levine
Colorado College

They Write Their Dreams on the Rock Forever: Rock Writings in the Stein River Valley of British Columbia. By Annie York, Richard Daly, and Chris Arnett. Vancouver, British Columbia: Talonbooks, 1993. 300 pages. \$34.95 cloth.

Admittedly, I knew nothing about the "rock art" located in the Stein River Valley of British Columbia. Therefore, I looked forward to reading this book with the hope of expanding my knowl-